

THE STORY SO FAR.....

ISSUE ①.

BARRACUDAS

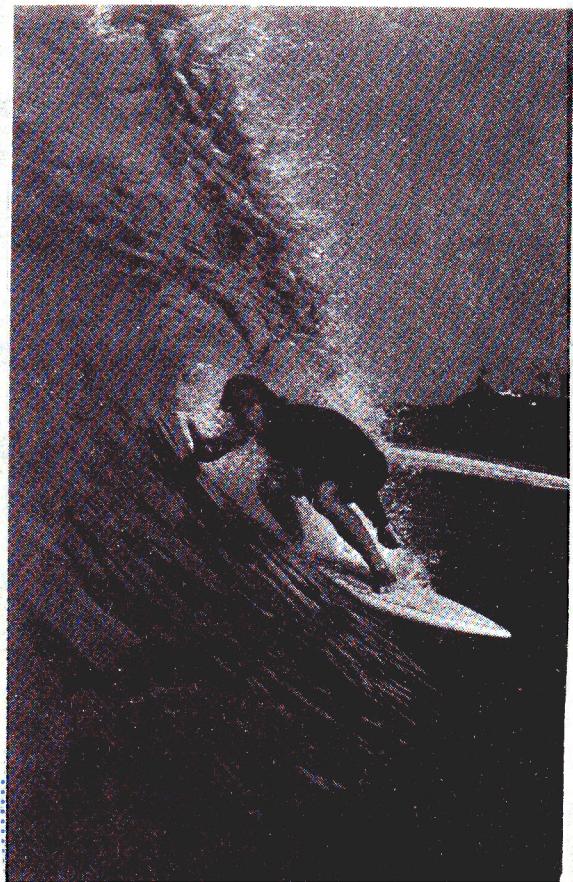
+
swell
maps

SURFERS ARE BACK!

essential logic.

CABARET VoltAire.

the
DOGS.



Okay, the Story so far... this fanzine will hopefully come out pretty regularly, and it will be concerned with a wide cross section of bands. It will comprise of a few interviews, reviews, articles on bands, and hopefully some good photos. This fanzine is also concerned with little bands, and a lot of the stuff which appears in these tomes will be about small bands. We would like to also get together a few letters, so if you have anything to say, write to: THE STORY SO FAR.

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Likewise, we would also like to make up a readers chart of your top twenty tracks, albums, anything. So write to the same address for that.

In this issue, we have a whole load of stuff - Barracudas interview, Essential Logic, Swell Maps, Cabaret Voltaire, and a lot more.

Hopefully, next issue, among other things, there'll be an interview from a little known band called the JAM. Anyway, I hope you enjoy reading this, because there's more to come.



↑
THE RED CRAYOLA 1979.

THIS FANZINE IS BROUGHT TO YOU
BY:

L.-R. MAYO THOMPSON, LORA LOGIC, MARTS and TIM
GINA RAINCOAT, EPIC SOUNDTRAX.

SINGLES

A mixed bunch of singles, chosen for no particular reason, and arranged in no particular order. Most of these are already out, but who cares! All of these apart from the two Gen X things (which are naughty) should be available at any good record shop.

GIRLS: The Elephant Man-Jeffrey I hear U. (Hearthan).

On Pere Ubu's old label, and produced by Pere Ubu's Dave Thomas. This is an American import, and will cost you about £1.50, but it's worth every cent. The whole thing lasts over 11 minutes, and boasts a really powerful production. It sounds like something in the Ubu's vein, but a lot heavier, and more keyboards and effects. The B-side is also v. good. Get it if you can!

GEN X: Perfect Hits vols. 1 and 2.-Your Generation/Save my life/Ready Steady go. 2-Rock on/No No No/Gimme some truth/From the heart. (-).

These two singles are what all Gen X material should be like. They are not exactly hi-fidelity recordings, but they are listenable. The first is culled from an early demo tape, and has tape hiss all the way thru. Ready Steady Go is much better than the single version, and Save my Life is absolutely brilliant-pure pop. But sadly, Your generation has something missing, it is a lot weaker than the released version, and lacks power.

Volume 2 is the better of the two, and is taken from the July 77 Peel session. It starts with Rock on, which is really good, and gen x at their best. Next comes no no no, which is also very good. On the other side, Gimme some truth is the same as the cut on the B-side of King Rocker, except in mono. From the heart is alright, but not nearly as good as Rock on. If you like Gen X, you'll like these, if not, give them a listen anyway, you might be pleasantly surprised.

Atoms; Beatle Jacket-Max Bygraves killed my mother. (Rinka records). I was going to try to say something constructive about this, but I couldn't think of anything to say. It's supposed to have a member of Prag Vec on it, but he or she certainly didn't influence this 45. May I just say, that this is in my top ten unfavourite records.

Swell Maps: Real Shocks-English verse-Monologues.

The best Maps single so far, until Let's build a car comes out. The Maps have progressed a lot since the last single, and all the new material is great. This single shows the progress the Maps have made, and to put it in the simplest terms, is FAB. Another fun record from Swell Maps.-the next album is going to be classic!

the Red Crayola: Microchips and fish. (Rough Trade 122).

I have been waiting for this single for months. Soldier Talk is one of the best albums of '79. Now, with the new line up, the Crayola are a stable working unit, and played a great gig at the Prince of Wales. Microchips & Fish is nothing short of what I expected and is the next step in the continuing saga of the Red Crayola. But the B-side really delivers the goods.-"The story so far" is a magnificent little piece, and carries on where "An opposition spokesman" left off. I hope the Red Crayola go on making records like this forever. An essential purchase.

Barracudas: I want my woody back-subway surfing. (Cells records).

This has been out for ages, but deserves a mention. This single incorporates all the good features of a Barracudas gig, it's the only surf single to come out since the halcyon days of Jan & Dean, and Dick Dale, and it's a worthy successor. It's very catchy, and if the Barracudas get a major deal, I wouldn't be surprised to see the Barracudas on TOTP. It could have been produced a bit better, but it's still a great single. The B-side, is also really good. But what really stands out, is the great vocal solo in the middle of woody. A must.

→ MORE SINGLES ←

Slits:Typical Girls-I heard it through the grapevine.(Island).

Typical girls was the obvious track to lift off 'Cut' for a single. It is about the strongest track off their superb first album. It has a great chorus, and the piano really blends perfectly into the atmosphere of this Wonderful piece. The lyrics are very ironic, and concern the boring life of a 'Typical' person, the lyrics are well worth listening to. On the B-side is their cover of 'Grapevine' which we all know and love. Now, that the Slits have finally made their vinyl debut, they may well find themselves with a hit on their hands.

Once again, credit must be given to the amazing Dennis Bovell, whose work with the Pop Group and the Slits is beyond comparison. His production on this single really is brilliant!

Clive Pig and the hopeful chinamen:Happy Birthday sweet sixteen.(Waldos records). I Know nothing whatsoever about this group, except that they have produced an amazing single. The song begins with a nice guitar line, and builds on it, with its superb lyrics, about the story of a 16 year old girls problems, in an extremely funny context. A special mention should be given to the sleeve design, which is also very good.

Spizz Energi:Soldier soldier-Virginia Plain.(Rough Trade).

The magnificent debut single from Spizz energi. It is a great improvement on the two Spizz Oil singles, and is a lot more powerful. It manages to capture their live power, and also has a great mix, that gives it the extra boost it needs. The song is founded on the bass line, which is really mixed up, and the captivating vocals of Spizz are added on top. Spizz's vocals really integrate well with the electric piano, and with Pete Petrols guitar line, this all adds up to a killer single! On the B-side, is their version of the Roxy Music standard Virginia plain. One other interesting point is the inclusion of a drummer, which works out really well.

Purple Hearts:Millions like us-Beat that.(Fiction records).

I dont care if they're mods or punks, this is a good single, and nothing can detract from that. It is produced better than most of the mod singles I've heard, and has a very good chorus. All in all, this is a very good single, the Hearts seem, from their ~~kkkk~~ Peel sessions to be a very strong group. I leave you to make your own mind up.

SWELL MAPS.

The infamous SWELL Maps are busy recording their second album. Below is a short list of the album tracks. Most of them were either on the Peel session, or have been played in recent live sets.

COLLISION WITH A FROGMAN.

SECRET ISLAND.

AIRPLANE SONG.

HELICOPTER SPIES.

JELLY BABIES.

(LETS GO TO) NEW YORK.

BIG MAZ IN THE COUNTRY.

STAMP!!

FOREST FIRE.

ARMADILLO.

LETS GET SHOT.

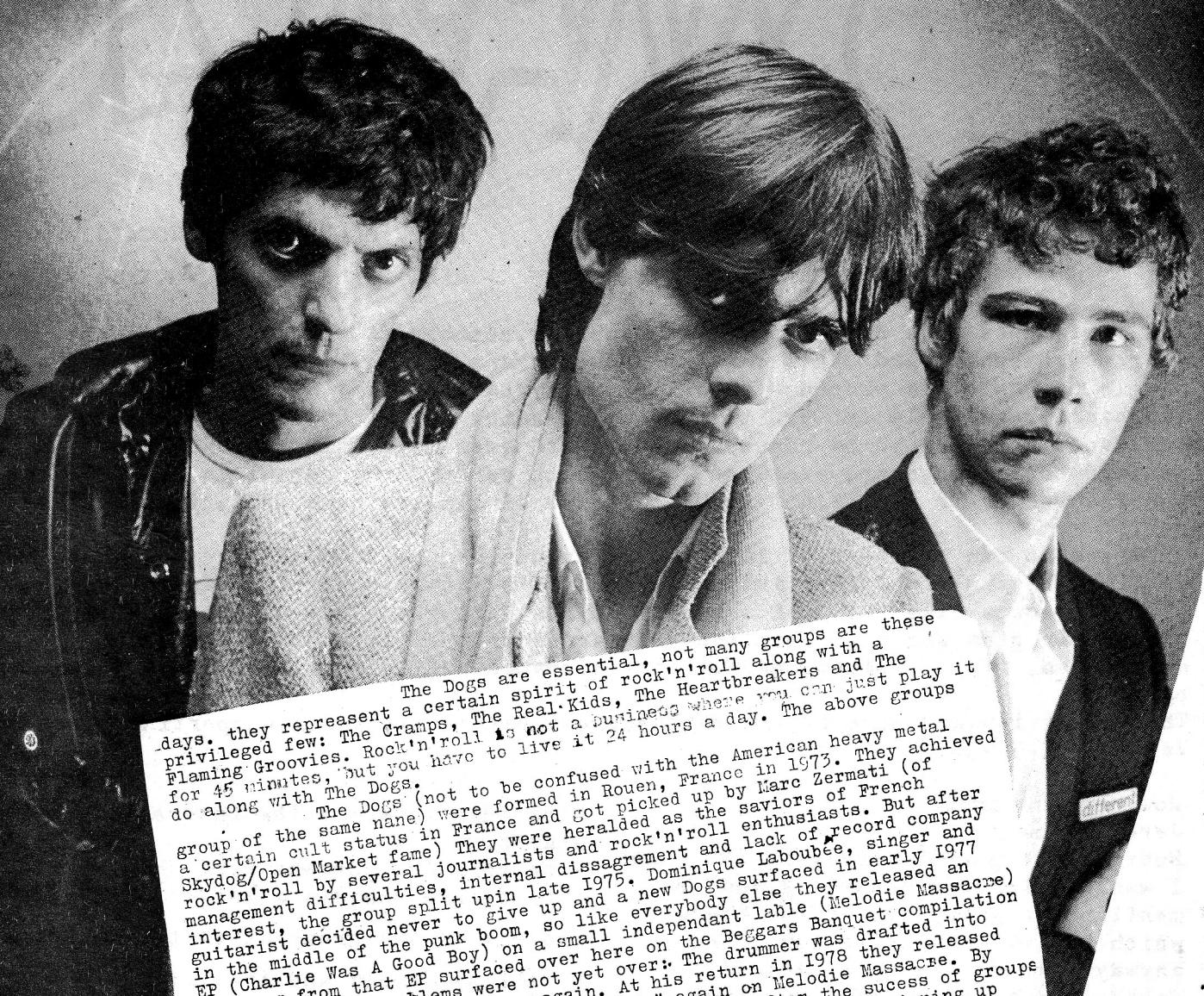
JELLY BABIES.

CLANCY PADRE.

COLLISION WITH A MANGROVE DELTA.

The next single will probably be Lets build a car, and International Rescue will probably be a single in the near future..

DOGS



days. they represent a certain spirit of rock'n'roll along with a privileged few: The Cramps, The Real-Kids, The Heartbreakers and The Flaming Groovies. Rock'n'roll is not a business where you can just play it for 45 minutes, but you have to live it 24 hours a day. The above groups do along with The Dogs.

The Dogs (not to be confused with the American heavy metal group of the same name) were formed in Rouen, France in 1973. They achieved a certain cult status in France and got picked up by Marc Zermati (of Skydog/Open Market fame). They were heralded as the saviors of French rock'n'roll by several journalists and rock'n'roll enthusiasts. But after management difficulties, internal disagreement and lack of record company interest, the group split up in late 1975. Dominique Laboubee, singer and guitarist decided never to give up and a new Dogs surfaced in early 1977 in the middle of the punk boom, so like everybody else they released an EP (Charlie Was A Good Boy) on a small independent label (Melodie Massacre). One song from that EP surfaced over here on the Beggars Banquet compilation 'Streets'. But problems were not yet over. The drummer was drafted into the army setting them back once again. At his return in 1978 they released a 12 inch single "Go Where You Want To Go" again on Melodie Massacre. By then the situation in France had changed completely after the success of groups like: Bijou, Telephone and Starshooter, record companies were signing up every new band that were appearing. so The Dogs signed to Phillips and have now released their first album and it looks as if they're finally going to make it even though they are no way as successful as Telephone.

The album is just great. They have achieved a certain perfection in the studio: A right balance between the youthful energy, and maturity. Some great covers: The Isley Brothers "Nobody But Me" (also covered by the Human Beings in 1966) and the "Fortune Teller". Their own songs are really good, mostly sixties influenced with a touch of the Flaming Groovies "Flamingo/Teenage Head" period. The whole album is dominated by Dominique's Rickenbacker and his simple but effective playing. The drummer and the bass player form a very tight rhythm section on which Dominique can play his tricks. His vocals might seem a bit off putting at first but they blend in very well with the sounds.

Stand outs are the sounds. Which is a perfect introduction to the Dogs sound. Most of the tracks are winners, but my favorite song is "Sally's eyes". The last track on side 2 with its beautiful Byrds feel.

It's unlikely that this album will ever come out over here but it's well worth picking up on import. Support The Dogs they have been paying their dues for far too long now.

TEENAGE HEAD.

The BARRACUDAS

JEREMY GLUCK-LEAD VOCALS.

DAVID BUCKLEY-BASS, VOCALS.

ROBIN WILLS-GUITAR, VOCALS.

NICK TURNER-DRUMS, VOCALS.

The Barracudas have done a few gigs recently, notably at the Aklam Hall, Duke of Clarence, Elephant and Castle, and with Swell Maps at the Nashville. They have a single out on Cells records - 'I want my woody back' / Subway Surfing, which is great and has already sold out of its initial pressing of 3000 copies, mainly to Barracudas fans. It is due to be repressed soon, with a new mix. This band are great, they're fun, and their songs are excellent. Songs such as Neighborhood Girls, KGB, Love is Fun and Radios in Revolt, not to mention the single, are pure, undiluted rock'n' roll.

They're also one of the best live groups around. They're fast, melodic, and above all, FUN. They derive their influence from 60's garage punk bands, and mid-sixties groups like the Sonics and the Byrds. This group put all their effort into their gigs, and will reap their reward sooner or later. They haven't had much press, apart from sounds, but soon, everybody will be talking about this band.

This interview was done at the Marquee, just before their gig supporting the Vapours 15-9-79.

How did you form?

Jeremy: Slowly!

Robin: I met up with Jeremy in 1977, when I was playing the speakeasy, and he mentioned a group called the Seeds, which in 1977 was quite funny. And anyway, then Jeremy went back to Canada, and I got a group together called RAF in those days.

J: Return to sender?

R: And I wrote him a letter, THAT if he ever came over.

J: Bong, next please.

R: That he could be a guest singer, I mean, I didn't even know if he could sing! - A week later, I had a six page letter saying 'Oh, I don't want to be a guest artist, I wanna fuckin sing in your group, I wanna be the lead singer'. So I thought, Oh my God, it's quite courageous of him, making a fool out of himself, you know, so okay, so he came over. And so things started quite slowly and very badly. So we split up RAF, then we formed the Barracudas.

Nick: This is where the interesting bit starts.

R: We were 100 percent surf then, more than we are now, did a lot of covers.

Who was in the group at that time?

R: Well, me, Jeremy and the....

J: The famous Phillips brothers.

R: Yeah, the Phillips brothers. Yeah, well, anyway at that time, we were 100 percent surf, nearly. Did a lot of surf covers, like 'Four & Nine' and 'GTO'? What other surf songs did we do?

J: OOH, must have been.....

R: A lot of songs, I mean our set, compared to now, there's only about 5 songs left from the set we used to do. In those days we used to be much more surf, than we are now, then we did our last gig, with the Clash, at the Music Machine.

WHAT?

R: Yeah, we were about fourth on the bill or something, suicide, we just did one night, you know, and then after that, the group split up.

A: And you got bottled offstage?
R: No, we got food thrown at us, pizza, I mean, nice pizza!

B: But you didn't go down very well then?
R: Well, kind of.

J: We went down really well.
R: Well, we did, we got a reaction, which is what's important, I mean, I prefer having a reaction, even a bad reaction, than just nothing, like at the venue last night. We went down quite well, you know.

D: Did you get an encore?

J: I don't think we did, well!

R: And then we gave the sack to the bass player and the drummer, cause they didn't fit into the music we wanted to do. It took us about two months, and then we saw this guy, David.

N: Whoopee!

R: At a Sid vicious gig in '78.

O: Oh, no, what were you doing there?

D: Hanging around watching Sid nod off.

R: Well, anyway, you know, this guy looked good, and he had a nice leather jacket, and he couldn't play bass, so I didn't care, so I said okay, you know. It was gonna work out, I knew that.

N: Six months.

D: Six weeks!

R: And then we had about 3 other drummers, one of which is in the psychadelic furs now, by the way.

Y: Yeah?

R: Yeah, but I'd better not mention all these small groups.

D: The other one, Nigel is a very good friend of ours.

R: Yeah, Nigel is a guy who's really close.

D: He's helped us out a lot.

R: Yeah, then we came across to him, now, I phoned Nick about 6 months previously.

D: Phoned him from Paddington.

R: Yeah, and he wouldn't join the group. Then, I phoned him, and we were really low down, didn't have a drummer, really depressed, and we were going to give everything up.

N: I'd just left the Raincoats.

R: And he came to rehearsal, and it was just terrible, but I thought it could perhaps work out.

Y: You were in the Raincoats?

N: Yeah, I formed the band with the AWA singer.

I: I think the Raincoats are great!

N: If you had seen me, when I was in the Raincoats, now that was something.
D: They were like the Heartbreakers.
N: We were a cross between the Raincoats as they are now, and the Ramones, that was good!

D: They hated him!

N: They didn't like me, well, it wasn't that they like me, but they didn't like something like the Ramones, so they threw me out.

D: The first day of rehearsal was really funny, because when Nick came in for the first time, he's sort of looking at us, and we were playing away, without him drumming, and Nicky's sort of looking with this puzzled look on his face, and we thought, 'he's really not going to join?' and we were desperate!

R: We haven't asked him to join yet, by the way. It's been 7 months, but we never asked him to join. We never said YM? yet. He's turned up for every gig, every rehearsal, I guess he's in the group! You know, but it's not official.

D: The thing about a group, is, it's all magic anyway, it's like how did the Beatles get together, and how did the Stones get together.

N: It's all magic.

(At this point in the interview, Nick and ~~Jeremy~~ Jeremy jump up, and start making wizard of id impressions, and everyone cracks up!)

D: Suddenly one day you're sitting in the Marquee, and you're playing, and you say 'how the hell did we get here?'

J: HOLY FUCK!

D: I mean, two of us dropped out of the sky, Jeremy and I.

R: Yeah, it's like, really funny, how some big power got us all together, it's really weird, how this group got together. Like me meeting Jeremy, and me meeting David, it was something...

J: It was the cold hand of fate. But seriously, what's the next question?

O: Okay, when was your 1st gig?

R: As the old Barracudas, or the new Barracudas?

N: The new Barracudas.

R: That was at the Music Machine with the records. We got an encore, and they didn't. That was March '79.

D: Guess where we rehearsed, when Nicky joined us - in Joe Clash's basement!

J: Shhh! Yeah, that was our secret headquarters.

D: Joe Strummers basement.

R: As soon as we heard the door go bang, you used to hear 'London's Burning' and he used to run out.

D: Yeah, we used to rehearse Clash songs in the basement.

J: And one day, Paul Cook came over and goes 'pretty good pop group!' URR.

Are there any gigs lined up for the future?

R: Were blitzing London in October. Were playing Hope and Anchor headlining. (Dates somewhere in this ish)

What did you think of the single?

R: The single could have been better, but its great for what it is. And we did it in 8 hours, the production could have been a bit better.

J: That single's the greatest surf single in 10 years, and about the only one.

R: The only surf single in 10, 15 years.

J: It doesn't matter what it sounds like.

R: Its the idea of it.

J: Its a classic.

SO, who wrote it?

R: I wrote the music, and the lyrics, and Jeremy wrote the talking bit in the middle. (At this point, a bouncer moves us from the cellar, cut to the lounge).

What do you think of the current mod movement?

R: Well, if the kids are having a good time, great. I mean, its not for me.

What do you think of the music?

R: I like the Secret Affair single, but I haven't seen one mod group yet, but its a good idea, as long as its rock'n'roll.

D: Unfortunately, they all have the same line up. They all tend to have the same style of writing. They all write one song, that's very much like a Who song, and then they all write on slow song.

R: But its still better than having all these arty farty groups, its still rock'n'roll.

J: Now, Now.

D: And they all write one tattoo song.

Have you any plans for further vinyl?

R: Were negotiating, the single should be coming out again, in about a months time with a new cover, and re-mixed. The original 3000 copies have all sold out.

What did ~~you~~ you think about the Nashville gig?

R: Technically, it was the worst ever, but I enjoyed it. We were really bad, but if people enjoyed themselves, its more important than being technically good.

What are your thoughts on the Swell Maps, and the Red Crayola?

R: I enjoyed the idea of the Swell Maps, and Im not being nasty, but the Red Crayola are nott my kind of music. You know, Im not going to slag them off,



because, I don't understand their music, I only understand rock'n'roll, you know.

J: Hes thick as two short planks.

R: But the Swell Maps I quite enjoyed, they're quite funny.

D: I think, where the stooges blew it by going over the top, were just going to make it. Were just going to have a good time.

J: Because, its not worth it, I think what Iggy realises now, is that he blew it. HE realises now, that he could have made a living of what he was doing.

D: But I think he feels a bit bad about it now.

J: Too extreme.

How long have you been playing your instruments?

D: 00h, three weeks now isn't it?

R: About 3 years, Dave picked up bass about 8 months ago, now.

J: I took up singing about two weeks ago, before that I was just practicing.

What do you do with money from gigs?

J: We don't get any.

R: I mean, we got paid \$50 last night, but we didn't see one cent, nothing. We had to pay for the mixing desk, hired a roadie, and a van.

D: If you're lucky, you get away with a quid

What about Nicks rehearsal studio?

N: Yesss. How much money did you put into it?

About a thousand quid. Were just about breaking even.

(The number, if any bands are interested, will also be in here somewhere.)

You got a bit of airplay on the single, which was good.

J: Which DJ's?

Mike Read, Jon Peel.

R: Jon Peel doesn't like it, its funny. But Mike Read plays it, sings along'n'everything.

What are your main influences?

J: The Sonics.

N: The Raincoats!

D: Disco.

R: The west coast from 1963 to 1966. Beach Boys, garage punk bands, and the Byrds.

N: The Clash, Sex Pistols.

R: Yeah, you can't hear it on the albums! And new bands like

N: The Flaming Groovies, Ramones

R: Yeah, Heartbreakers.

J: Stooges.

D: New York Dolls.

N: Fleetwood Mac.

Not the Viletones?

J: Ever heard them?

I heard the single.

R: Screaming Fist, Screaming

Fist, Screaming Fist. We used to do that not long ago.

J: Well, coming from someone whose favourite group is the Raincoats, I don't know?

HA HA!

D: Do you know, our favourite group is

Molly Hatchet.

J: Van Halen.

D: We're actually Heavy metal, we may as well admit it.

N: The Patti Smith group.

R: Fuck off, it's not true!

N: She's just a hippy.

We're you trying to emulate anybody, when you formed the group?

J: Constantly.

N: What does emulate mean?

R: What does it mean?

J: Copy.

R: No, we wanted to play the music we like, because no one else was doing it so we had to do it ourselves. We love the music we're playing, it's great!

J: I don't love it.

D: It's like, the only reason to form a group is when you're so bored out of your skull, and there's nothing going on.

Why are you so interested in the old surf lifestyle?

J: It's fucking brilliant! Cars, Girls, Surf'n' Beer, and nothing else matters.

R: It's completely ridiculous, you know, how can you surf in London, it's 60 miles from the sea. And that's why I like it, it's ridiculous.

D: It's just fun, just fun.

R: It's a bit of a gimmick, but I love Jan and Dean, that sort of music.

J: Rock means fun, fun means surf.

N: But we're not a surf band.

R: Yeah, we're not a revival band.

N: We're not even a surf band in a way, we're a fun band. We're just psycho, it's psycho-surf, it's mad.

Have you ever surfed?



R: No.

J: Yes... NO!

N: Yes, I can surf, I can surf.

D: I don't know.

D: Do you think the Heartbreakers are funny. I think they're hysterical, they're funny.

R: They're fun!

D: And they take the piss out of what they're doing.

R: Most bands now aren't fun, just shitty boring.

D: And the thing is, we try to take the piss out of what we're doing.

R: We take it seriously, because we believe in what we're doing, on a fun level. I mean, don't take music too seriously!

D: If I wasn't having a good time, I wouldn't be in a band.

R: Hey, we want a gay joke.

J: We're coming to those, why did the queen cross the road?

N: Next question?

D: You like Tom Robinson?

R: Hey, we're not a bunch of noofters, by the way.

D: We used to have B-52s, but we cut them.

What did you think of the Sounds article?

J: I loved it.

R: Funny.

It won't be as good as ours.

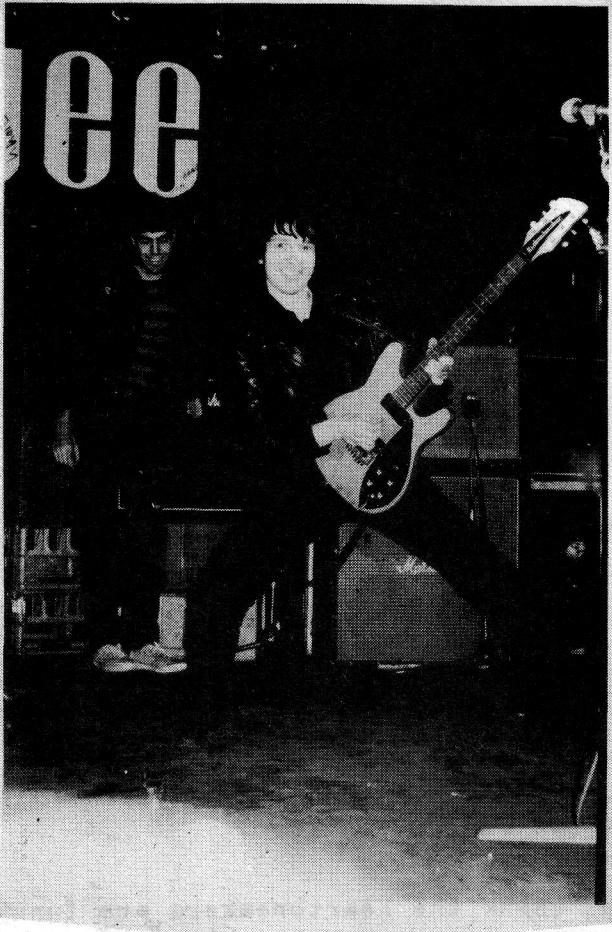
D: No, yours'll be better.

R: I mean it's a good interview, it's fun. It's a funny interview, it could have been about anything, it could have been about a zoo.

D: You gotta realize, that it got edited, and that Sandy Robertson took out a thousand words, and all the jokes.

R: I mean, I haven't got a receding hairline.

J: The important thing is, that the kids out there should know how we think and feel about the issues of today.



N:I did break my drum yesterday, by the way.

Silly thing to do!
J:Hes a silly boy.

Do you like the Venue?

J:Yeah, that was hilarious, it was a challenge.

R:I mean, playing to hamburgers and chairs is quite a challenge.

J:For me, that was the best I've ever done.
N:I hated the lights.

They were good.

N:All I could feel was the heat on my head.

J:I like playing clubs, for the atmosphere, but I'd still rather be playing somewhere big like the lyceum.

How did you get gigs at the Duke of Clarence?

N:Its just round the corner, I mean we just went there for drinks, and the guy asked us if we wanted to do lunchtime gigs.

R:It was just like open rehearsal, except we got 25 quid. The only time we made a profit was there.

I only saw you there once, I would have come the next week, but you weren't on, it was the same at the last sklam gig.

R:Yeah, we like pulling out of gigs, fuck up the faas a bit,

N:We hate the kids.

What sort of music do you listen to at home?

R:Mostly 60s stuff, like the Byrds, a few unknown bands, some new wave, mostly 60s stuff.

J:I listen to Abba, Carpenters, Kraftwerk, Stooges a lot.

N:Early Beatles, early stones.

J:Psychedelic stuff.

N:Psychedelia, I still get into stuff like the Ramones a lot.

Do you still like the Viletones?

J:You never saw them, I'm not saying the records good, but if you had seen the first couple of gigs they did, at that time in Canada. See, its a personal thing, when I was in Canada I'd never seen a band in a club before, they only have arenas. And they were fuckin incredible! The singer cut himself with broken glass, was throwing glasses at the crowd, falling on tables, amazing. I can still remember how amazed I was. I mean, I saw Iggy for the first time on Monday, and the Viletones on Thursday. Iggy's my hero for life, but I saw the Viletones, and they were even better, madder.

R:My favorite gig was the first I ever saw, Gary Glitter in 72! Radio Birdman live, were great, a bunch of losers, sadly.

D:One of my fave groups were the New York Dolls.

E:I think my favorite group of all time, is the Flamin Groovies.

D:Heartbreakers with Richard Hell were amazing.

Have you ever played the Marquee before?

R:Yeah, I played it with the Unwanted. I couldn't play guitar. It was the first time I tried to play guitar, you see. The 1st gig we did was at the Man in the Moon, in the Kings rd. with X-ray Spex. We didn't rehearse once, just learnt the songs, and went on stage. It was quite fun, the first song my amp went over, the second song I broke my E string. Everything went wrong, everything possible.

Where do you get your hair cut?

R:I cut my own, I cut my manager's hair.

D:Look directly in the mirror, right, get a pair of scissors, and cut it like that.

What was that thing you played before you went on last night?

R:That's a tape, you know the old cruising records, old collections, its an ad, one of those ads off it, Primus Barracuda.

Is that going to become your theme tune from now on?

R:Well, we tried it, it was a good idea, we might do it, silly, anyway.

Thanks to Robin, Jeremy, David and Nick for letting us do the interview, and print it!

Essential Logic

Essential Logic were formed in late 78 and early 79, by Lora, who was then still at school. This was after her departure from X-ray spex, and in the summer of 78, a single was released on Rough Trade records. According to the band, it was 'five minute job!' The current line up is:

LORA LOGIC → SOPRANO AND TENOR SAX. ASHLEY BUFF - GUITAR AND BACKING VOCALS.

DAVE WRIGHT - TENOR SAX AND BACKING VOCALS. RICH TEA - DRUMS.

MARK TURNER - BASS GUITAR AND BACKING VOCALS.

The current Essential Logic line up was formed 6 months after the single. So far the band has been on one tour (with Stiff Little Fingers, and the Rough Trade entourage). Their gigging is occasional, but not extensive. Last spring, they released a blue EP with a rabbit on the front sleeve. Walt Disney has since drawn up an injunction against Lora, because of this. Recently, the Logics recorded an album called Rythm News (waddle ya say). This is to be released on Logic records/Rough Trade, sometime around October. A tour is planned in England and Wales. The album, and forthcoming single (Popcorn Boy) were produced by Lora and Hugh Jones in Wales and at Foel studios. Lora's ambition is for Essential Logic to play in Finland.

The band like (among other things) collectively John Lennon, Frank Zappa, Japan, the Slits, Scritti Politti, Pere Ubu, the RED Crayola and T REX.



MORE LOGIC

+ SOME CAB. VOLTAIRE.

Here is a list of the songs Essential Logic do:

ALBERT	RAT ALLE
HORRIBLE PARTY	ALKALINE LOAF IN THE ARENA
WAKE UP	COLLECTING DUST
WORLD FRICTION	EAGLE BIRD
THE FLORA FORCE	THE CAPTAIN
QUALITY CRAYON WAX O.K.	POPCORN BOY
SHABBY ABBOTT	BODS MESSAGE
AEROSOL BURNS	THE ORDER FORM

ESSENTIAL LOGIC: BEAT RYTHM NEWS (WADDLE YA SAY?) LOGIC RECORDS/ROUGH TRADE.

This first Essential Logic LP. is the vinyl representative of their stage act, and documents the gap between the first incarnation of the band, and the present working unit. This is a big step for Lora and her cohorts, and after two good singles, they have come up with one of the best albums of this year.

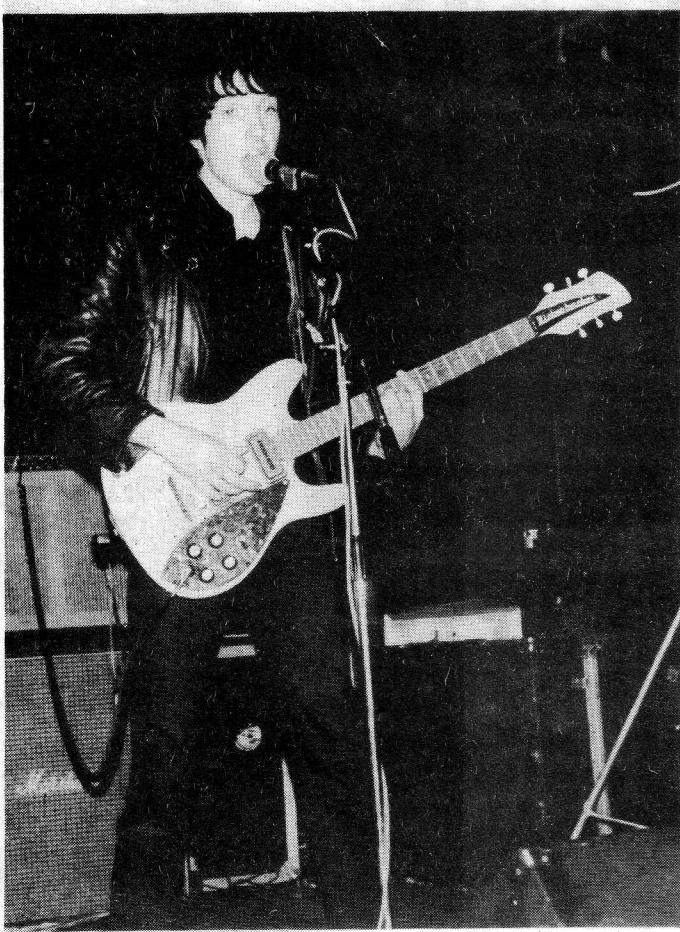
The LP. has a grand total of 9 tracks, including re recorded versions of 'World Friction', 'Quality crayon wax', and 'Wake up'. The first off is Quality crayon wax OK. It has a much better production than the 12" version, and a much more commanding sound. The band are a lot tighter now, and this opener gives a good indication of what is to follow. Next is The order form (I want to order a pelican). It begins slowly, with a quiet guitar intro, which is followed by the two saxes, combining to form a lovely atmospheric sequence, suddenly speeding up, and slowing down, until Loras vocals come in. Loras voice has developed incredibly since the first recordings and the whole score of the band combine to build into a very brooding piece. This segues into Shabby Abbott, which has a soft, spoken intro. This is faster, and is of the standard Pop-Logics mold. It is a ~~really~~ joyous piece, that is really well carried out by the band. The last track on the first side is World ~~Friction~~, Friction, which is as per normal, but again tighter, and produced better.

Side 2 begins with Wake up, which is slightly rearranged from the original version. It begins with a spoken intro, after which, the guitar ploughs straight in, and speeds along until the end. Next is Albert, a totally unorthodox pop song, and in my mind, the best track on the album. It has a beautiful sax line, that blends with the guitar, giving a sound reminiscent of Bowie around Hunky Dory. Collecting Dust is the next track in the sequence, another ~~FASTER~~ song, spotlighting Loras vocals. Last is the single Popcorn Boy, and as with most of the material on this album, another great pop song. The Logics have come up with a winner.

CABARET VOLTAIRE | **MIX-UP** | **Rough Trade** | **ROUGH 4**

This album is a perfect follow up to the singles. It is still in the same vein as the singles, but has a better feel to it than most of their stuff. This should satisfy any steadfast Cabaret Voltaire fans, but it will interest others as well. I am not a cabaret voltaire fan, but this really is good. The same metallic, almost automatic pop feel as on Nag nag mag is present here, and this is just as good. The tracks are: Kurlian Photograph-No Escape-4th shot-Heaven and Hell-
Eyeless sight(Live)-Photophobia-On every other street-Expect nothing-Capsules. Out of these, the tracks range from good to fair, the best being 'No escape', and Heaven and Hell! The only track, that I am not satisfied with is Photophobia, which is a weak form of back ground music for sci-fi flicks, with words spoken over. Cabaret voltaire are not the sort of live group, that would capture the imagination, but their last two vinyl exploits have been fairly good. Listen to it, before you decide to go out and buy it.

THE BARRACUDAS.



AT THE VENUE

The Venue is the last place where you would expect the Barracudas to play especially when supporting the likes of Fingerprintz and The Young Ones. The Venue was very unfull which was not very suprising when you consider that tickets cost a ridiculous £3.

At around 9.30 the band took to the Venue's large stage and were off to a great start straight away with their superb 'Tokyo Rose' and from that moment onwards we were able to see that this was going to be a really great gig. The reactions that the songs got from the audience was to say the least minimal with many people in the audience seeming more interested in the Venue's catering facilities to what was going on upon the stage. The sound was to say the least superb, infact I would go as far as saying that it was the best sound that I have ever heard at a gig. This sound

helped to bring out the bands potential as their set progressed. Jeremy used the large stage to its best advantage as he leant around like a maniac as the band went through such songs as 'Love Is Fun', 'Neighbourhood Girls'. As well as their own material The Barracudas play some great covers such The Trashmen's 'King Of The Surf' and also 'Hanky Panky' by Tommy James. One of the highlights of the show was when the band played their excellent single 'I Want My Woody Back' At this point Jeremy left the stage and bringing his microphone with him joined the audience for a really great rendition of 'Woody' which ended up with Jeremy running around in front of the stage (moving a few chairs in the process) Next came 'Radios In Revolt' which is another great song.

This gig showed us what rock'n'roll is all about and that is having FUN. The band really looked as if they were enjoying themselves, with Robin(guitar) Nick(drums) and David(bass) together with Jeremy playin' some great music.

The Venue

Talkin' 'bout The Venue...
and people, it's bad.
There is no way that
something the size of a small
theatre can pretend to be an
intimate club, and the end
result is an invitation to
apathy, a velvety enticement
to sit at tables gossiping and
treating the act like it's on TV
and there's nothing, really
nothing to turn off...



A03 MISERY (PISTOLS)
A05 BLONDIE ORIGINAL
A17 SEASIDE DELUXE
A35 CANNIBALICA
A40 MOVE UP TRUCKY
A42 GONG FLOATING ANARCHY
A80 DRUNK PUNK
A81 RUSS USERS AGAINST NAZIS
A82 EPPU NORMALIA
A83 NEIN GRON

'B' SERIES / 25p

B001 LEGALISE CANNABIS

B002 GONG

B003 ANARCHY (PISTOLS)

B004 G.S.T.Q. (PISTOLS)

B005 COMPLETE CONTROL

B010 PATTI ETHIOPIA

B013 LOU REED

B015 BORED TEENAGER

B023 MOTORHEAD ENGLAND

B024 MOTORHEAD BORN TO LOSE

B030 KEEF NO REGRETTE RIEN

B035 WHO MAX R&B

B037 FLAMIN' GROOVIES

B040 ORGASM ADDICT (BUZZCOCKS)

B042 ...FUNK ON THE C...

B045 IF I AIN'T STIFF...

B069 DEVO SATISFACTION

B076 NEVER MIND THE BOLLOCKS..

B099 THE RESIDENTS

B115 FREE DE BOT (ACID QUEEN)

B120 PITCH & TINNIN' A JULIE ABOUT

B129 COULD THE DOVER (PISTOLS)

B145 THE DOGS (FRANCE)

B146 PRETTY

B147 VACANT

B148 NO-ONE IS INNOCENT (A-N)

B157 DEPIANT EX-HIPPIE

B158 ANTS NO.6

B162 KEEF FAG

B163 THE PIRANHAS NO.1

B164 PANT BOOGIE

B165 BURGESS HARVEY

B166 SKILLASSIN CORONATION

B167 NINA HAGEN

B168 BURNING SOUNDS

B169 SHAM ALL MONSTERS

B170 STAA MARK

B171 CIGARRONS

B172 ROCK AGAINST

RADIO WAVELENGTH CHANGES

B173 D-O-A

B174 PERSONALITIES

B176 COUNTERDANCE

B177 THE DOGDEMNS

B178 BETTY BRIGHT

B179 THE FALLS

B180 LOCH NESS MONSTER (I BELIEVE)

B181 PIGGY RODGES (FRANCE)

B182 ROBIN REBEL (FRANCE)

B184 MOTORHEAD W.L.F.

B185 KING SOUNDS

B187 ROCK AGAINST THATCHER

B188 SHITDOWN ON MEADOW

B190 SIT ON THE BATHROOM CHAIRS

B191 SMOKING MY GANJA

B192 UK SKANKING

B193 BOYS AGAINST SEXISM

B194 GIRLZ ARE POWERFUL

B195 GET THE STUDIO 5%

B196 NOISERATCHER

B197 WHO KILLED LIDDLE

B198 FISH TURNED HUMAN

B200 PRINCE BUSTER

B201 GRAVATS

B202 RHYTHM BUSTERS

B203 SEX BUSTERS

B204 KEEF BUSTERS

B205 MC BUSTERS

B206 MC BUSTERS

B207 MC BUSTERS

B208 MC BUSTERS

B209 MC BUSTERS

B210 MC BUSTERS

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swell maps

at the Nashville.

Supporting on the night, were the Barracudas, and the Red Crayola.

Both bands played good long sets. The Barracudas went down very well with the punters, but during the Red Crayolas set, some members of the audience deemed it fit to show their disapproval, by throwing glasses at Mayo, and shouting abuse at Lora. Undaunted, the band went on to play a good set, ending in the oldie 'Hurricane Fighter Plane.'

The Maps came on about 10 minutes after the Crayola, and went right into 'Lets build a car'. The band really looked like they were enjoying themselves, with Nikki bouncing around like a ping pong ball. Next was the great 'HS art' from the album, and during this, Nikkis amp fell over about 4 times, but he kept on playing. They kept the pace up with 'Lets go to New York', and everyone was thoroughly enjoying themselves, including Biggles, who was running around stage, like a rocket. Jowe was also enjoying himself, playing

with his usual leg swinging motions. After a brief chat between Epic and Nikki, Nikki played the familiar opening line, and BANG CRASH, into 'Read about Seymour'. The set continued with 'Another Song', and the new 'Helicopters'. During the next few numbers, the band kept swapping sides of the stage, and moving around so fast, it was hard to keep track of them. The sound was not too good, but still, it didn't make any difference, the Nashville was having a ball to the sound of 'Reall Shocks' and 'Secret Island'. The house was packed out, and everybody was dancing as they went through 'Midget Subs'. And after every song, the Maps got a great reaction. After 'Full Moon', they encored with 'BLAM!'.

As everybody filed out of the Nashville, and into the station, all I could hear was the resounding chant of 'Midget Submarines'.



+ TEENAGE HEAD

PETE FOR HELP

NIKKI FOR MAPS PIQS.

SCOTT FOR CRAYOLA PIC.

HERE ARE SOME FRIENDLY PEOPLE WHO I SHOULD BE THANKING.

BARRACUDAS DATES!

SEPT. 28 MOONLIGHT CLUB. OCT. 5 KINGS COLLEGE.

OCT. 2 MUSIC MACHINE. OCT. 19 SOUTH BANK POLY.

MOONLIGHT

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